Student Perception of Assessment in the Teaching and Learning Process of Art Education

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Abstract/Izvleček

This paper discusses the importance of the learning and teaching process in art education in light of the accepted methods for establishing criteria for evaluating student achievement. The complex experience of art education is difficult to measure based on scales that use ambiguous verbal categories and standardize the image of the student in an activity intended for the opposite: to express what is unique to each individual in an artistic way. Some assessment strategies are presented, as well as a questionnaire with various student opinions about assessment, alongside the factors that influence these opinions.

Učenčevo dojemanje ocenjevanja v procesu poučevanja in učenja likovne umetnosti

Prispevek obravnava pomen učnega in poučevalnega procesa v likovni umetnosti v luči splošno sprejetih metod za oblikovanje meril za vrednotenje dosežkov učencev. Kompleksno doživljanje likovne umetnosti je težko meriti na podlagi lestvic, ki uporabljajo dvoumne verbalne kategorije in standardizirajo podobo učenca v dejavnosti, ki je namenjena nasprotnemu: likovno izraziti tisto, kar je za vsakega posameznika posebno. Predstavljenih je nekaj ocenjevalnih strategij in vprašalnik z različnimi mnenji učencev o ocenjevanju ter dejavniki, ki na ta mnenja vplivajo.

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Introduction

The ideological assumptions that shape the foundations of our school system point to the priority of subjects that express logical-analytical, mathematical thinking and the ability to express oneself verbally, while artistic-aesthetic experiences and expression in different languages are relegated to the background. Gardner's widely accepted theory of multiple intelligences, according to which there are linguistic, musical, logical-mathematical, spatial, motor, interpersonal, and intrapersonal intelligences, was developed more than twenty years ago (Gardner, 1993). Despite regular updates, our curriculum still does not include certain current findings in the area of learning. Today, with the knowledge and development of various technologies, it is a necessary moral imperative of schools that students have the opportunity to develop different kinds of intelligence. The student develops diverse kinds of intelligence according to his natural gifts and abilities. Certainly not all students or to the same degree, for only they can discover and use their potential.

The relationship between instruction and what is learned as a result is complex. Today's concept of knowledge goes far beyond the mere knowledge and understanding of facts and contexts. Today, learning is defined as any acquisition or modification of knowledge, information, understanding, attitudes, skills, abilities or behaviour through experience, practice, teaching, or study (Kožuh and Plazar, 2021). Even when instruction is well designed and students are motivated, increases in student capabilities are usually impossible to predict with any certainty. Moreover, this observation does not depend on any particular view of what happens when learning takes place (Wiliam, 2014).

A group of learners is a group of individuals who have different experiences, abilities, interests, and inclinations. Each can construct the meaning of the knowledge they acquire in their own way and in accordance with their own experiences. Such an approach, which supports connections between different content and perceptions in order to establish the transfer of mental strategies, necessarily considers individual interests and different abilities of individuals (Seagal and Horne, 2002).

Just as it is necessary to develop flexible, alternative, and highly dynamic instructional strategies, it is also essential to develop flexible, individualized ways of assessing and evaluating the knowledge demonstrated through art products. Visual arts education assessment should be in line with the contemporary demands of students, their needs, and interests.

A considerable number of respectable authors in the field of pedagogy, psychology and art (Arnheim, 1974; Efland, 2002; Eisner, 2002) point to the importance of art in personal development and highlight the unavoidable needs of today's society, such as visual literacy and creative expression. In the implementation of the educational process, considerable importance is also given to the quality development of interaction-communication activities between teachers and students, activities that are fundamental within assessment (Tomljenović, 2018). The aim of art education is to encourage attention, visual observation, visual thinking, evaluation of the new, critical faculties, development of imagination and personal creativity. The experience of artistic expression also requires critical and informed evaluation of various artistic phenomena, from artistic to everyday visual stimuli in our common habitat.

Indeed, assessment can be thought of as the bridge between teaching and learning—only through some kind of assessment process can we decide whether instruction has had its intended effect. Such assessment can be conducted at the end of the instructional sequence, but in recent years there has been increasing interest in the idea that assessment might be used to improve the process of education, rather than simply evaluating its results (Wiliam, 2014).

Life experiences are constantly interwoven with the school experience of artistic thinking and creation. The artistic knowledge acquired is implemented in the repeated act of artistic expression in all areas of artistic creation. Important goals are achieved in a multi-layered process of knowledge acquisition through the development of various thinking strategies, through the connection of theory and practice, and through the ability to think and judge creatively and critically (Arnheim, 1993, Dweck, 2006).

Taking this into account, assessment and evaluation of the goals achieved is a process that involves both student and teacher. We know that students of all ages vary greatly in their ability to observe, think, and imagine, and that everyone can be creative regardless of their artistic talent. Creativity at all stages of the artistic expression process is what we want to achieve as an outcome of art education (Cunliffe, 2005).

The key question we address in this paper is how students perceive assessment and evaluation in the context of the teaching-learning process. The responses to a survey instrument in the form of a questionnaire helped us gather the information that is presented here.

The Process of Assessment and student learning styles

Evaluation means determining the value of something, grading, or assessing something. Furthermore, the focus on predetermined evaluation objectives assumes they are formally identified in the planning phase of the intervention and that clear, specific indicators of success have been developed. An additional problem in defining evaluation is the interpretation of the results that help decide on future modes of action – whether about the development of specific programs or the development of databases of evidence in general (Morrison, 1993).

It is important that during the pedagogical process the teacher consider the level of existing understanding and knowledge of the specifics of art concepts, the ability to handle art materials and tools, the specifics of artistic development according to age level, the student's style of expression and learning style. But the student's emotional responses - deep, sensitive reactions to experience - are also particularly important because they foster the self-confidence that strengthens breadth in the expression of ideas, while sparking enthusiasm. The right amount of rational thinking on an emotional basis supports the spontaneous formation of images with artistic materials (Blackwell et al., 2007, Nussbaum et al., 2007, Dweck, 2006, Karlavaris, 1991, 1988). Each student can use the acquired knowledge in accordance with his or her own personality traits, which are manifested in the way or style of learning, expression, and response to different learning situations. We can define students' preferences at various levels and call them learning styles. Several authors have proposed different definitions of learning styles, e.g. Kolb (1985), Fleming (1992), and Sternberg (2001, 2005). In this case, we will rely on Kolb's definition based on experiential learning, which is the basic teaching method in art education.

Although any strict classification of students from the point of view of work in a specific class is meaningless and almost impossible, a description of diverse ways of working is certainly welcome as an introduction to the complex question of assessment. The teacher must establish the peculiarities of the students, so that he can give advice and objectively evaluate student work (Kolb, 1985).

Students who like to actively experiment and swear by concrete experience often rely on intuition more than logic in an art assignment. Although they know how to react to unexpected circumstances, it may happen that they can prematurely end the search, or they are too quick to settle for a result that could be significantly better.

In this case, the teacher has the task of broadening the student's horizons in an empirical way, showing consequences and possibilities that were foreseen, and directing them to an appropriate evaluation of the work.

Students who always start from a concrete experience based on which they observe phenomena thoughtfully look at things from different angles and are very receptive, but they prefer to observe rather than participate. The teacher should help them to examine the range of information and direct them towards a unified project, in which all the elements of rich observation should be present.

Students who actively experiment but form an abstract conceptualization of the problem based on the empirical element, look for practical and useful aspects of learning, react quickly and approach the matter as if they had to solve a technical problem. In this case, it is necessary for the teacher to show all the diversity of the components of the art activity that the student has to deal with, to guide him in an emotional attitude towards the solution of the art task, so that he has the opportunity to discover other aspects of the work and his own personality.

Students who first observe thoughtfully and then conceptualize abstractly are logical types. Abstract ideas, concepts and logical explanation are the most important aspects of solving the task. In this case, too, the practical aspect of solving an artistic task should be emphasized.

There is no model that is definitive: it means only the main orientation and detection of personal characteristics in learning, which are crucial in the evaluation and assessment of achievements. Each learning style has its good and bad sides (especially if it develops exclusively). Good qualities must be developed, built on, and bad qualities eliminated. A person should also develop his weak areas to some extent because quality learning connects and integrates all fields or modalities. Integration, not specialization, is the desired goal of an individual's personal development.

These characteristics of learning styles and the teacher's task of guiding the individual student to the most appropriate outcome in the educational process are an effective guide for understanding learning problems, for individual counselling, and finally, more importantly, for the elements of individualization of instruction that are crucial for the evaluation and assessment of student performance.

The importance of the process of learning and teaching in the light of criteria for evaluating student achievements

Key goals are achieved in art education through a multifaceted process of acquiring knowledge by developing diverse thinking strategies, by connecting theory with practice, and by the ability to think creatively and critically. Art products are witnesses to the teaching and learning process in the classroom and tell us about how it took place.

An individual art product is an expression of two communication processes: one that takes place within the student and regulates the input of all data for the realization of the art task, and the other that takes place between the teacher and the student in a predominantly individualized process of on-the-spot evaluation and guidance. Precise criteria should be taken into account for the evaluation of this process. The evaluation of knowledge is therefore a complex process for both the teacher and the student, considering his learning style and other characteristics of his individuality (Nussbaum et al., 2007).

People explain their own successes or failures to themselves in diverse ways. Some factors that lead to success or failure are controllable and some are not. Examples of factors that a learner might feel able to control include how much effort they make and how interested they are in the subject. Non-controllable factors include luck or the amount of help the learner receives from the teacher (Dweck, 2006).

Karlavaris (1991) says that the student's progress is determined by the teacher together with the student according to the following criteria: the student's ability to match artistic expressions with the style and purpose of the art work, the ability to use the acquired knowledge, listening for measure and order, and the development of learning and work habits, originality of artwork, ability to evaluate artwork, technical execution and diligence. The author adds three more aspects of the analysis of works of art: from a psychological point of view, we determine whether the artwork is in accordance with the general level for a certain age, with the differences in children's temperament and with relationships in the environment.

Assessment allows both instructor and student to monitor progress towards achieving learning objectives and can be approached in a variety of ways. Formative assessment refers to tools that identify misconceptions, struggles, and learning gaps along the way and assess how to close those gaps.

It includes effective tools for helping to shape learning and can even bolster students' abilities to take ownership of their learning when they understand that the goal is to improve learning, not apply final marks (Trumbull and Lash, 2013). It can include students assessing themselves, peers, or even the teacher, through writing, conversation, and other means. In short, formative assessment occurs throughout a class or course and seeks to improve student achievement of learning objectives through approaches that can support specific student needs (Theal and Franklin, 2010, p. 151).

Objective assessment based on criteria that consider only the technical aspects of performing art tasks does not fully reflect the relationship between the teaching and learning process and the major goals of art education. Additionally, criteria often help to measure the student's attitude towards the subject and the teacher.

Sometimes criteria rely strongly on summative assessment. Summative assessments evaluate student learning, knowledge, proficiency, or success at the conclusion of an instructional period. Summative assessments are almost always formally graded and often heavily weighted (though they do not need to be). Summative assessment can be used to significant effect in conjunction and alignment with formative assessment, and instructors can consider a variety of ways to combine these approaches (Angelo and Cross, 1993).

Approaches to the assessment of knowledge from the perspective of student individuality

Definitions of this aspect are never definitive because a child can develop in different directions. The pedagogical aspect includes freedom, the openness of the child to the teacher, the influences of parents in shaping taste, the student's attitude towards the pedagogical process and his interest. The aesthetic aspect, on the other hand, is defined by the intensity of experiencing the motif, natural artistic ability, technical level of execution and knowledge of artistic concepts.

Duh (2004) talks about the student's progress and understands evaluation and assessment as a process that is inseparable from learning and creation. This means that many factors must be distinguished: evaluation as the activity of checking the achievement of certain goals, e.g. the goals of the art task based on the evaluation criteria derived from these goals, the broader process of the student's progress, and the previously mentioned aspects of the analysis of art works for understanding the student's work.

The definitions of creativity are complex and include various aspects that develop very differently in different people. Creativity factors include originality, flexibility, fluency, elaboration, sensitivity to visual problems, and redefinition (Karlavaris, 1988). The combination of these factors changes with personal development. Not all of us are equally creative; the factors that influence this require individual treatment by the teacher. According to the assessment criteria presented, willingness to accept artistic information is an aspect of the student's positive responsiveness. It should be expressed with enthusiasm, pleasure, and joy. Enthusiasm does not necessarily indicate the quality of the art product, and lack of enthusiasm does not necessarily have anything to do with responsiveness. It would be unrealistic to expect all students to approach all art tasks with pleasure and enthusiasm. However, this is not a reason for a lower grade. The same could be said about motivation, which is another important aspect of planning activities. The factors of motivation vary, but not all of them are within the student's control. Therefore, we cannot evaluate the student for something that the teacher should initiate and cultivate during all activities. Accepting encouragement may mean that the student does exactly what the teacher tells him to do; it may also mean that he takes note of the encouragement and finds his own solution to a particular problem. Responsiveness varies under different circumstances and is closely related to the individuality of the student.

For many students, effort is a positive thing and causes them to grow. In the face of failure, these students escalate their efforts and look for new learning strategies (Blackwell et al., 2007, Nussbaum and Dweck, 2007).

We teach to suggest ways to solve problems through the transmission of knowledge, and because we believe that all these processes are a path for personal and social growth, despite the demand for a one-word final grade (Smith Shank, 1994).

Art education does not end with descriptive or numerical assessment, but with the recognition of experiences that teach students to look and see, to encode and decode, to be critical and responsible users and creators of the visual world. It is difficult to measure these complex experiences based only on scales that use verbal categories (often ambiguous) and standardize the image of the ideal student in an activity that is intended to do just the opposite, to express in an artistic way what is special for each person.

How do students perceive the process of assessment and evaluation?

Methodology

The problem and the objectives of the research

Art classes formally end with an assessment that summarizes the evaluation of performance based on criteria derived from the goals of the art assignment. The final grade, in addition to the evaluation of artistic products, is based on the evaluation of overall progress, the student's attitude toward the work and the subject, and success in various art areas.

We were interested in how visual arts assessment and evaluation in elementary school is perceived by those being assessed. The complex of factors mentioned above was the primary motive for the survey we conducted among first-year students in four secondary schools. At the beginning of the first school year, memories of elementary school are still fresh, and the process of learning has been completed.

Survey Instrument

For the study, we designed a survey instrument that consisted of a questionnaire with sixteen statements that students rated using a five-point scale to formulate their responses. After completing the survey, we had an open talk where students commented on their responses. We kept a diary to record the data so that we could better understand and discuss the results.

The sample

Ninety-one first-year students from four different high schools completed the survey. In this way, we were able to ensure a diverse population, which improved the validity of the study.

The course of the study

Students completed the anonymous survey in September 2022, after they had finished elementary school and before they had adjusted to the new high school environment. Participation was voluntary and with parental consent.

Results and Discussion

Results were scored on a five-point scale ranging from "strongly disagree" to "strongly agree." Each response was worth one point for the selected category. In this way, we obtained the results presented in Table 1 in percentages. After conducting the survey, we talked with students to find out why they answered as they did. We kept a diary to record the data so that we could better understand and discuss the results. The data from the diary helped to formulate the discussion that is presented after each set of results.

Table 1: The survey instrument, the results and discussion, 1st part, statements 1 to 4

Statements	1. The grade was important because it raised the overall average.	2. The grade objectively represents the quality of your work.	3. You always understood why you received a certain grade and the evaluation criteria.	4. You think that most students generally got grades that were too high.
Results	%	%	%	%
I strongly disagree	5.5	7.7	12.1	5.5
I disagree	8.8	25.3	14.3	38.4
I partly agree	11	34	22.0	31.9
I agree	28.5	25.3	27.5	13.2
I strongly agree	46.1	7.7	24.1	11

74.6 percent of students agreed with the first statement, 11 percent partially agreed, and only 14.3 percent disagreed. Most students needed a good grade point average to enrol in their desired secondary school. The general opinion of students is that it is easier to get a good grade in fine arts than in "difficult subjects." Therefore, students saw a general advantage in getting a good grade. In any case, this is an understandably objective response.

Regarding the second statement, one-third of the students disagree with this statement, another third partially agree, and one-third agree. Those who disagree with this statement indicated that their work was undervalued, that they tried, and that was not reflected in the grade. The others felt that the evaluations were fair and objective. In any case, a sizeable percentage was accounted for by those who partially agreed. Partial agreement means that they are not convinced of the objectivity of the evaluation in all cases. Sometimes they believe that if you have the ability, you should

not need effort, and the mark should effectively show their qualities, that ability should yield success all by itself (Blackwell et al., 2007). The question is how students construct their idea of objectivity regarding the evaluation of their artwork.

Regarding the third statement, 26.4 percent disagreed with it, 22.0 percent partially agreed, and 51.6 percent agreed or strongly agreed. It is interesting that approximately a quarter of the students did not understand the criteria by which they were evaluated. This could be regarded as a passive attitude from the students towards effective comprehension of how they were evaluated or how criteria were formulated in a comprehensible way that all students could understand. It could also be that what matters is the final mark not so much the criteria for evaluation. Nevertheless, this is a theme that also involves teachers, who should always ensure that the criteria for evaluation are understood by every student.

In response to the fourth statement, 43.9 percent of students responded that they disagreed, 31.9 percent responded that they partially agreed, and 24.2 percent agreed. Comments focused on the fact that most students expected a high score and therefore disagreed with the assertion. The remainder indicated that it was not difficult for them to achieve a high score; therefore, they did not think that the score was generally too high. The differences in responses are relatively large. It is likely that there are large variations in the scoring methods because the students had different teachers. We can infer that some teachers were more generous with grades, while others were stricter.

Table 2 (continuation): Results and discussion, 2nd part, statements 5 to 8

Statements	5. You think that most students generally got grades that were too low.	6. If your grades were good, that meant personal satisfaction.	7. A good grade confirmed your talent in the field of art	8. You think that many students underestimate marks from fine arts.
Results	%	%	%	%
I strongly disagree	13.2	2.2	2.2	5.5
I disagree	11	4.4	3.3	13.2
I partly agree	22	27.5	27.5	29.7
I agree	25.3	34	30.8	31.8
I strongly agree	28.5	31.9	35.3	19.8

53.8 percent of the students agreed with the fifth statement, while 22 percent partially agreed. 24.2 percent disagreed. The responses indicate an expectation that

grades in art must be high, no matter what. This expresses a kind of underestimation of the subject and a general stereotyped belief that you must get good grades in art. Some students said they had more than one art teacher. Different teachers graded very differently.

The majority of students, 65.9 percent, agreed with the sixth statement, while 25 partially agreed and only 6.6 percent disagreed. Thus, for a minority, the evaluation had no relevant meaning. In these few cases, the students might not have liked the subject, were not motivated or had a generally negative attitude toward school. All the rest showed a very positive attitude towards the subject.

In response to the seventh statement, 56.1 percent of students, believe that a good grade is related to talent in the artistic field, 27.5 partially agree, and only 5.5 do not believe that a good grade confirms talent. It is interesting to note that the majority of students do not understand the factors for a good grade, i.e., completing the task considering the evaluation criteria set before the work, and still believe that if you are talented, you will get a good grade and will be praised. Thus, many students remain unaware of why they received a certain grade. Praising students gives them a short burst of pride (Dweck, 2007, Cimpian et. al., 2007). Nevertheless, it would be good for at least most students to understand that good grades are the result of responding to criteria set before starting the work. About the eighth statement, 18.7 percent of students do not believe that students in general underestimate the grade, 29.7 partially agree that students underestimate the grade in art, and 51.6 agree that students underestimate the grade. This number is quite high and could reflect that a large number of students are not interested in grades or do not care about the subject. Half of all students do not underestimate the grade.

In response to statement nine, 33 percent agree that teachers do not underestimate the grade, 23.1 partially agree, and 42.9 percent agree that many teachers underestimate grades. Comments ranged from "the teacher gave everyone a 5", to "even if you did not do much, you got a good grade", to "my teacher was strict and did not just give good grades." Students think that teachers function in diverse ways regardless the criteria for success set for any task--which should not be happening.

In responding to statement ten, 39 percent of participants agree that parents do not underestimate the grade in art, 27 percent partially agree that parents underestimate the grade, and 27.5 percent agree that parents underestimate the grade.

Table 3 (continuation): Results and discussion, 3rd part, statements 9 to 12

Statements	9. You think many teachers underestimate the grades in the fine arts.	10. You think your parents underestimate the grades from fine arts.	11. Parents were happy about good grades in fine arts as well as good grades in "important subjects."	12. The assessment in fine art was as important to you as the assessment in "important subjects."
Results	%	%	%	%
I strongly disagree	8.8	19.8	13.2	11.0
I disagree	25.2	23.1	7.7	18.7
I partly agree	23.1	29.6	13.2	20.9
I agree	26.4	17.6	35.2	28.6
I strongly agree	16.5	9.9	30.7	20.8

Student comments included that parents pay more attention to grades in "important subjects," that they complain when their child's grade is not good, that they think the subject is easy and the child should get a good grade, and that some parents do not support students who are interested in the subject. Many parents are not acquainted with evaluation criteria and think that if their children "can draw nicely," it means they are talented, and deserve good grades.

In response to statement eleven, 20.9 percent disagree that parents are as satisfied with a good grade in art as they are with a good grade in the "important subjects," 13.2 partially agree, and 65.9 percent agree with the statement. Parental satisfaction is a highly motivating factor for the students. It shows that they take the process of learning at school as a whole without differentiating between subjects. The contrary can create pressure for the students and can demotivate them for work in subjects, as fine art is, in their opinion an "unimportant subject."

In response to statement twelve, 29.7 percent of students disagree that a grade in art is as important as a grade in an "important subject," 20.9 partially agree, and 49.4 agree. Lack of motivation from parents, a school climate that does not fit the interests of some students, the fact that some students may not like the subject, or feel unsuccessful all can result in their banking on good grades in other subjects. In general, for a student to be regarded as talented, grades from all subjects must be considered. No student is regarded as talented because he is brilliant just in art.

63.8 percent disagree with the thirteenth statement that "they do not care about opinions on grades because grades are not important". These results again reflect that student do in fact care about grades and assessment. The opinion of the teacher is important for them.

Table 4 (continuation): Results and discussion, 4th part, statements 13 to 16

Statements	13. You are not interested in grades. They are not important.	14. You would work in fine arts even if there were no grades. Fine art relaxes you and makes you happy.	15. Success in the fine arts makes you just as happy as success in other subjects.	16. You think that the subject fine arts was important for your personality formation and the development of your creativity, and the assessment confirms this.
Results	%	%	%	%
I strongly disagree	39.6	5.5	3.3	6.6
I disagree	24.2	18.7	12.1	8.8
I partly agree	17.6	12.1	18.7	25.3
I agree	11.0	34.1	34.1	30.7
I strongly agree	7.6	29.6	31.8	28.6

They would behave differently if there were no grades. 17.6 partially agree and 18.6 agree that grades are not important. This answer could reflect that students are prepared to work regardless of the grade.

Nevertheless, 24.2 percent disagree with the fourteenth statement that they would do the same work if there were no grades because art relaxes them and makes them happy. 12.1 partially agree and 63.7 say they would do the same. For some students, the grade is an external motivator: they would not work without the grade. A sizeable proportion of students obviously find the subject a source of pleasure and relaxation and work sincerely without being burdened by the grade. Aronson et al. (2002) confirm this as they found an increase in students' valuing of academics when they enjoyed schoolwork, and then their grade point averages were not the main preoccupation. Students said that they liked the fact that in art they do practical work, with materials and tools, as compared to other subjects where many things must be memorized.

15.4 disagree with the fifteenth statement that "success in the fine arts makes them just as happy as success in other subjects." 18.7 partially agree and 65.9 agree. For the majority of students, success is a general category, and they are happy whenever they are successful, regardless of the subject. As with previous responses, a minority do consider fine art to occupy a position of importance equal to that of other subjects. Some may be demotivated for art or find grades to be just an external motivation factor. The opinion of parents could also play a key role if they differentiate between subjects and show the students that they are not as happy about a good grade in fine art as for one in other subjects.

15.4 disagree with the sixteenth statement that fine arts was an important subject for personality and creativity development, and the assessment confirms this, 25.3 partially agree and 59.3 percent agree. Most of the students agree that fine art played a role in their personal development. This means that the most important objectives of the subject during the process of elementary school were fulfilled. Students explained in their responses that it was pleasing to work with their hands, that everyone had a different result that they did not have to memorise definitions or formulas, that they could work on their own and be creative. Assessment, on the other hand, does not necessarily fulfil the expectations of all students at an age (13 and 14 years old) when many do not have a completely positive vision of artistic expression, owing to natural personal psychological development.

Conclusion

Many students still believe in the success of talent, which they interpret in their own way. An interesting observation concerns the art teacher who only gives good grades and underestimates the process of assessment and evaluation. Assessment obviously causes students excitement because they never know what the results will be. When all students receive good grades, they also feel underestimated.

Students need clear assessment criteria and clear evaluation. Therefore, it is necessary for teachers to establish these, verbalizes them, and ensure that all students understand the criteria established. Verbalizing artistic language is sometimes difficult because it must be precise; we are never sure how the words are understood. Formative assessment should be an integral strategy that could benefit the learning process and give confidence to teachers and students alike.

Teachers should not make comparisons between students. The notion of what is good and what is not necessarily implies comparisons when evaluating in this way. It is true that it is difficult to measure art experiences solely by scales that use verbal categories and standardize the student's image. Given what has been explained about the relationship between assessment and learning style, this might be questionable. Therefore, there may also be an impression of non-objectivity in assessment. Activities in art education or for artistic creation aim at the exact opposite, that is, at expressing the uniqueness of each person in an artistic way.

Therefore, it is necessary, among other things, to weigh the importance of the pedagogical and educational components of the learning and teaching process, to understand the characteristics of the creative process in individual students, to allow the necessary flexibility in understanding the evaluation criteria in assessment, and to constantly refresh the ability to sensitively "read" students' art products.

The answers also reflect the importance of support from parents who not make distinctions and comparisons between this subject and the "important subjects." Parents should provide moral support for their children in all school matters.

The importance of the subject within the philosophy of the school is also important. If students feel that the subject is neglected or has a status different from that of other subjects, they will not be motivated, will lose interest, and even gifted students may feel underappreciated. School attitudes are factors that affect academic achievement.

Schools are regarded as places where only educational activities are carried out, but they are more than this. Both academic and non-academic information is imparted to students (Şeker, 2020). School is important to children's overall life satisfaction. School-related social support also affects students' life satisfaction (Danielsen et al., 2009). School should be a place where everyone can develop in different areas of knowledge, and where self-confidence and creativity are encouraged, regardless of students' areas of interest.

Perhaps it is time to think about more appropriate approaches to assessing the visual arts, taking into account the specifics of the subject and of each student at distinct stages of study.

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